

**Master Syllabus**  
**Course: ARH 125, Renaissance-Modern Art and Its Antecedents**  
**Cluster Requirement: 3B**

This University Studies Master Syllabus serves as a guide and standard for all instructors teaching an approved in the University Studies program. Individual instructors have full academic freedom in teaching their courses, but as a condition of course approval, agree to focus on the outcomes listed below, to cover the identified material, to use these or comparable assignments as part of the course work, and to make available the agreed-upon artifacts for assessment of learning outcomes.

**Course Overview:**

ARH 125 - Renaissance to Modern Art and its Antecedents: Surveys painting, sculpture, and architecture from the Renaissance to Impressionism as well as its ancient and medieval antecedents. Students who complete this course will not receive credit for ARH 102.)

After an overview of ancient and medieval antecedents, Renaissance-Modern Art and its Antecedents will explore the art and architecture of Western Europe from 1250 to 1860. Art of this period is the product of remarkable changes in the theory, practice, and purposes of art. It is an important basis for more recent art, often because its form and underlying approach came to be associated with established society and politics which many in the intelligentsia came to see as supportive of established power structures. Students will develop a basic knowledge of major artists and works, typical subjects, and relevant concepts; begin practicing formal analysis; and begin using the common vocabulary of art history.

Renaissance-Modern Art and its Antecedents meets Cluster 3B of the University Studies requirement. Students majoring in the visual arts must take this course to meet their art history requirement.

**Learning Outcomes:**

Course-Specific Learning Outcomes. Students who complete this course successfully will have:

- learned to identify the works of major artists and their art work, including dates and places where they worked, the mediums they used (e.g., tempera, oil, fresco, marble, bronze), and subjects they portrayed
- developed skills in recognizing the stylistic characteristics of each major period within the scope of the course, e.g., High Renaissance, Baroque, Rococo, etc.
- developed skills in understanding and describing the formal character of art objects
- learned to see connections between subject matter and formal choices

- learned how certain works were most likely intended to be seen and responded to by viewers, who important art patrons were, and what ideas which may have been critical to the artist and patron in making a work
- increased their vocabulary of key words and concepts in the visual arts the formal characteristics of works contribute to a viewer's response to them and to their subjects

University Studies Learning Outcomes: Cluster 3b. Students who complete this course successfully we be able to:

1. Articulate the cultural context, history and formal and conceptual aspects of the art form studied
2. Interpret and create informed responses (via writing, presentation, performance or artifact) to the art form studied through the analysis of the form, content, context and methods of production using appropriate disciplinary terminology
3. Explain the ways in which the art form expresses the values that humans attach to their experiences.

#### **Examples of Texts and/or Assigned Readings:**

Fred S. Kleiner, ed., *Gardner's Art through the Ages: A Concise Western History*, 2nd edition, Wadsworth, 2011

Marjorie Munsterberg, *Writing About Art*, non-copyright web text with examples of student papers

Henry Sayre, *Writing About Art*

Margaret Lazzari and Dona Schlesier, *Exploring Art: A Global, Thematic Approach*

James Elkins, "Just Looking" in *The Object Stares Back: On the Nature of Seeing*

Sylvan Barnet, *Short Guide to Writing About Art*, (10th Edition)

Margaret D. Carroll, "A Merchant's Mirror: Jan van Eyck's 'Arnolfini Portrait,'" in *Painting and Politics in Northern Europe: Van Eyck, Bruegel, Rubens and their Contemporaries*, 2008

Craig Harbison, "Sexuality and Social Standing in Jan van Eyck's Arnolfini Double Portrait," *Renaissance Quarterly* 43.2 (Summer 1990)

#### **Exemplary Paper Assignments:**

There will be at least four writing assignments in all instances of the course. The following are examples. **(grading rubric attached)**

#### **Writing Assignment 1: Line and Contour [This assignment addresses Cluster 3B outcomes 1 (in part: to articulate formal and conceptual aspects of the art form studied) and 2]**

Compare the use of line in Massacio's *Holy Trinity* (1424-27) (Fig. 8-23) to El Greco's *Burial of Count Orgaz* (1586) (Fig. 9-40). In what direction does it extend? Is it vertical, horizontal or diagonal? Does it imply movement or stillness? Is it rectilinear and rigid or organic and flowing?

After you have answered these questions then ask yourself how the artist's use of line contributes to the viewer's overall experience of the work? What kind of mental state

does it place the viewer in? Does line lead the eye to a certain object or space of the painting? Why might this be important to the stories these images tell?

**Writing Assignment 2: Color [This assignment addresses Cluster 3B outcomes 1 (in part: to articulate formal and conceptual aspects of the art form studied) and 2]**

Compare the use of color in Raphael's *Madonna in the Meadow* (1505-06) (Fig. 9-6) and Caravaggio's *Calling of St. Matthew* (1597-1601) (Fig. 10-11). What "hues" are used and where? How would you describe the "value" of these colors?

After you have answered these questions then ask yourself how the artist's use of color in each case changes the mood of the painting? What does it tell us about the personality of these individuals in the painting? More broadly, how does it affect the way we relate to these scenes?

**Writing Assignment 3: Composition [This assignment addresses Cluster 3B outcomes 1 (in part: to articulate formal and conceptual aspects of the art form studied) and 2]**

Using Gericault's *Raft of the Medusa* describe the basic compositional structure of the painting. What shape do the major components of the image form? Is the arrangement of the scene balanced/unbalanced? Does it give a sense of stability or instability?

After you have answered these questions consider how these compositional elements contribute to the narrative or story of the work? How do they affect the way we read the drama before us? What sort of emotional state do these compositional elements create in the viewer?

**Writing Assignment 4: Exhibition Response [This assignment addresses Cluster 3B outcomes 2 and 3]**

Each student will be required to complete a response paper based on a visit to a gallery or museum. While visiting the MFA in Boston or the RISD Museum in Providence is certainly encouraged, any public exhibition of art will suffice. The CVPA Gallery or the University Art Gallery at the Star Store in New Bedford are probably the most convenient options.

The paper should be one page in length and address the following questions: What was larger theme of the exhibit? Which individual work(s) did you gravitate toward and why? What specific elements of these pieces caught your eye?

**Artifacts of paper assignments.** In all instances of the course a random sample of 20% of the papers submitted for each assignment will be retained in .pdf format as graded. The .pdf's will be submitted to a committee charged with assessment. If University Studies/Gen Ed recommends an alternative method of artifact collection or assessment, especially one that requires less artifact-maintenance, the faculty will review it and, if suitable, adopt it.

**Examinations.** There will be at least two examinations in all instances of the course. They will focus on course outcomes and may include written essay topics and/or multiple choice questions. **(grading rubric attached)**

Examples of examination questions that address Cluster 3B Learning Outcomes:

**Question type 1 [Addresses Cluster 3B outcome 1 (Articulate the cultural context, history and formal and conceptual aspects of the art form studied)].** In a one or two paragraph essay, identify their cultural and historical settings of the two works of art projected on the screen [Fragonard, *The Swing*; Masaccio, *Tribute Money*] and indicate how their subjects and style reflect important concerns of the period in which they were created. Be sure to provide the names of the artists, dates, and places of origin.

**Question type 2 [Addresses Cluster 3B outcome 3 (Explain the ways in which the art form expresses the values that humans attach to their experiences)].** In a one or two paragraph essay, select two *Neo-classical* works of art or architecture that were made for audiences whose social and political values differed and indicate reasons why their form and content might have appealed to those contrasting groups.

**Artifacts of examination questions:** In all instances of the course a random sample of 20% of the responses to questions as graded addressing Cluster 3B outcomes will be retained in .pdf format. The .pdf's will be submitted to a committee charged with assessment. If University Studies/Gen Ed recommends an alternative method of artifact collection or assessment, especially one that requires less artifact-maintenance, the faculty will review it and, if suitable, adopt it.

## **ARH 125, Renaissance-Modern Art and Its Antecedents**

### **List of Works of Art and Architecture**

The following works will be addressed in all instances of ARH 125. Additional works will be introduced at the instructor's discretion.

Kouros, 600 BC, Metropolitan Museum of Art  
Doric, Ionic, Corinthian Orders  
Polykleitos, Doryphorus  
Parthenon  
Athanadoros, Hagesandros, and Polydorus of Rhodes, Laocoon and his Sons  
Concrete Construction and vaulting  
Ixion Room (4th Style), House of the Vetii  
Portrait of Augustus (Primaporta Augustus)  
Pantheon  
Arch of Constantine  
Portraits of The Tetrarchs  
Old St. Peter's  
Hagia Sophia  
San Vitale  
Lindisfarne Gospels  
St. Sernin, Toulouse  
Last Judgment, Autun  
Chartres  
Visitation, Reims  
Giotto, Arena Chapel  
Ambrogio Lorenzetti, Peaceful City  
Van Eyck, Arnolfini Wedding  
Schongauer, St. Antony Tormented by Demons  
Ghiberti, Gates of Paradise  
Donatello, St. Mark  
Masaccio, Tribute Money  
Botticelli, Birth of Venus  
Alberti, Sant'Andrea, Mantua  
Leonardo, Last Supper  
Raphael, Philosophy (School of Athens)  
Michelangelo, David  
Michelangelo, Sistine Ceiling  
Michelangelo, St. Peter's  
Palladio, Villa Rotunda  
Giorgione/Titian, Pastoral Symphony  
Pontormo, Descent from the Cross  
Dürer, The Fall of Man (Adam and Eve)  
Bernini, Ecstasy of St. Teresa

Caravaggio, Calling of St. Matthew  
Velasquez, Las Meninas  
Rubens, Elevation of the Cross  
Rembrandt, Self-Portrait (c. 1659-60)  
Poussin, Et in Arcadia Ego  
Palace of Versailles  
Watteau, Return from Cythera  
David, Oath of the Horatii  
Jefferson, Monticello  
Ingres, Grande Odalisque  
Goya, The Third of May, 1808  
Delacroix, Death of Sardanapalus  
Turner, The Slave Ship  
Daguerre, Still Life in Studio  
Courbet, The Stone Breakers  
Manet, Le Déjeuner sur l'Herbe

## Example Syllabus

ARH 125xx

Renaissance-Modern Art and Its Antecedents

Instructor's Name

Office location. [email\\_name@umassd.edu](mailto:email_name@umassd.edu). 508 999-extension

Office hours:

**Course Description.** After an overview of ancient and medieval antecedents, Renaissance-Modern Art and its Antecedents will explore the art and architecture of Western Europe from 1250 to 1860. Art of this period is the product of remarkable changes in the theory, practice, and purposes of art. It is an important basis for more recent art, often because its form and underlying approach came to be associated with established society and politics which many in the intelligentsia came to see as supportive of established power structures. Students will develop a basic knowledge of major artists and works, typical subjects, and relevant concepts; begin practicing formal analysis; and begin using the common vocabulary of art history.

Renaissance-Modern Art and its Antecedents meets Cluster 3B of the University Studies requirement. Students majoring in the visual arts must take this course to meet their art history requirement.

**Learning Outcomes.** Students who complete this course successfully will have:

- learned to identify the works of major artists and their art work, including dates and places where they worked, the mediums they used (e.g., tempera, oil, fresco, marble, bronze), and subjects they portrayed
- developed skills in recognizing the stylistic characteristics of each major period within the scope of the course, e.g., High Renaissance, Baroque, Rococo, etc.
- developed skills in understanding and describing the formal character of art objects
- learned to see connections between subject matter and formal choices
- learned how certain works were most likely intended to be seen and responded to by viewers, who important art patrons were, and what ideas which may have been critical to the artist and patron in making a work
- increased their vocabulary of key words and concepts in the visual arts the formal characteristics of works contribute to a viewer's response to them and to their subjects.

Additionally students will:

- understand works of works of art within their cultural and historic contexts
- learn to articulate the cultural and artistic context, history, and formal and conceptual aspects of works of art
- interpret and create informed responses to works of art through the analysis of the form, content, context, and methods of production using appropriate disciplinary terminology
- develop skills in understanding and describing the formal character of art objects
- be able to explain the ways in which the art form expresses the values that humans attach to their experiences.

**Primary text.** Fred S. Kleiner, ed., *Gardner's Art through the Ages: A Concise Western History*, 2nd edition, Wadsworth, 2011. An ebooks digital textbook version may be available; see <http://www.umassd.edu/campusstore/textbooks/>.

**Website.** This course is supported by a myCourses internet site at <http://dartmouth.umassonline.net> where login instructions may be found. Copies of all the slides used in class will be found there, along with copies of assignments, readings, handouts, vocabulary lists, grades, etc.

**Final course grade.** The final grade for the course will be based on class participation and attendance (10%), exam 1 (21%) exam 2 (27%), and paper assignments (4 @ 10.5% each). All requirements for the course must be completed for students to receive a passing grade. Students must provide advance notification if it is impossible for them to take an exam.

**Plagiarism.** The university's statement on ethical standards and plagiarism may be found at <http://www.umassd.edu/studenthandbook/academicregs/ethicalstandards.cfm>. Students are responsible for knowing and adhering to this policy. If you are uncertain of the meaning of any part of the statement, please see me. Violations of academic integrity will result in failure of the assignment, failure of the course, and/or additional sanctions.

Students requiring **alternative accommodations** should make a point of discussing them with me in the first few days of the semester.

Links to **learning support and other student services** may be found at the following URL:<http://www.umassd.edu/students/>.

**Calendar and Assignments (For exemplary purposes, the following is based on an MWF schedule during fall 2011.)**

D	M	D	Assignment
W	9	7	Fall semester classes begin. <i>Gardiner's</i> , 2-15 Munsterberg, "Formal Analysis - Writing About Art," on myCourses site.
F	9	9	<i>Gardiner's</i> , 55-79: Archaic and Classical Greek Art In reading find ways to describe the differences between archaic and classical representations of the male figure. What centuries are associated with archaic on the one hand and classical on the other? Consider these questions: What are the visual characteristics that distinguish figure 2-16 from 2-34? What are 3 features that distinguish the Ionic order from the Doric? Compare how the subjects of 2-24 and 2-46 are represented by the artists who made them. For what purposes were ancient Greek works of art and architecture made? When reviewing, pay special attention to the works of art and architecture illustrated by figures 2-16, 2-34, 2-47, 2-35-37, 2/50. <i>Make sure you know basic identifying information for each work of art or architecture: artist's name if known, title or subject, place of origin, and date. You will be asked to identify works of art on all examinations. The best way to learn this kind of information is to study with another person or in a group. Create flashcards with work of art on one side and the identifying information on the other.</i>
M	9	12	
W	9	14	

D M D Assignment

---

F	9	16	<p><i>Gardiner's, 79-119: Hellenistic and Roman Art</i></p> <p>In reading consider ways to describe how Hellenistic art differs from classical and archaic art. What centuries are associated with Hellenistic art? What do Hellenistic figures show that is not found in figures made in the 5th century BC? What advantages does an arch have?</p> <p>Architecture: Find ways to describe the differences between the Doric and Ionic orders. What does a Corinthian capital look like? What are the purposes of the Roman buildings studied in class? What materials were used in the Roman statuary studied in class? What were typical civic purposes for major types of Roman architecture. When reviewing, pay special attention to figures 2-36, 2-50, 2-59, 3-1, 3-14, 3-22, 3-28, 3-29, 3-37-39, 3-40, 3-47, 3-50, and information on page 59.</p>
M	9	19	
W	9	21	
F	9	23	<p>To prepare for writing assignment 1: Review Gardner's, 2-15; readings by Munsterberg, Lazzari and Schleiser, and Sayre for Assignment 1 in Assignments Folder on myCourses site.</p>
M	9	26	<p><i>In-class writing assignment 1 and discussion: Line</i></p> <p>Begin Gardner's, Selected Examples of Medieval Art including Life of Jesus in Art: 121-45; 159-64; 169-77; 188-98; 202-04.</p> <p>In reading consider how the formal character of medieval art work emphasize religious beliefs. Can you identify major areas of a Christian church by their names. What are characteristic art mediums in the middle ages? Are there examples of classicism (the art of ancient Greece and Rome) that appear to persist in the middle ages? What are the distinguishing features of a Gothic cathedral? When reviewing, pay special attention to figures 4-4, 4-11-13, 4-18, 4-19, 4-22, 4-24, 6-3, 6-5, 6-16, 6-20, 7-7, 7-10, 7-14, and 7-26.</p>
W	9	28	
F	9	30	
M	10	3	<p>Gardner's, 205-14: Italy in the Later 13th and 14th Centuries</p> <p>In reading consider identifying two artistic achievements of the early 14th century in Italy? Identify some of the purposes for which art was used during this period? When reviewing, pay special attention to figures 7-29, 7-31, and 7-34.</p> <p>To prepare for writing assignment 2: Review Gardner's, 2-15; readings by Munsterberg, Lazzari and Schleiser, and Sayre for Assignment 2 in Assignments Folder on myCourses site.</p>
W	10	5	<p><i>In-class writing assignment 2 and discussion: Color</i></p>

D	M	D	Assignment
F	10	7	<i>Gardiner's</i> , 215-228: 15th Century Northern European Art In reading consider identifying two artistic achievement of Northern European art of the 15th century? Can you identify new artistic mediums of this period? What advantages do artistic prints (woodcuts, engravings) have? Who could own them? When reviewing, pay special attention to figures 8-1, 8-5, and 8-12.
M	10	10	<i>Gardiner's</i> , 228-251: Italian Art of the 15th Century In reading consider: For what typical purposes did patrons provide funds for works of art and architecture during this period? How many artistic innovations of this period can you identify? In what ways was ancient Greek and Roman art and literature used during this period? What social class provided the funds for art and architecture during this period? What value did art and architecture appear to have for this class? When reviewing, pay special attention to figures 8-14, 8-16, 8-18, 8-22, 8-27, and 8-36.
T	10	11	No class. Columbus Day
W	10	12	Follow Monday's schedule
F	10	14	
M	10	17	
W	10	19	<i>Exam 1</i>
F	10	21	
M	10	24	
W	10	26	<i>Gardiner's</i> , 252-89: 16th Century Art in Italy and Northern Europe. In reading consider identifying compositional features that are characteristics of early 16th century Italian art. Can you provide examples of the use of ancient visual and literary sources in 16th century art? Who were the most important patrons of the arts and architecture in early 16th century Italy? Why did the popes, especially Julius II, wish to rebuild Rome? When reviewing, pay special attention to figures 9-1, 9-2, 9-3, 9-7, 9-9, 9-11, 9-15, 9-16, 9-18, 9-21, 9-28, 9-29, 9-33, and 9-38.  To prepare for writing assignment 3: Review Gardner's, 2-15; readings by Munsterberg, Lazzari and Schleiser, and Sayre for Assignment 3 in Assignments Folder on myCourses site.
F	10	28	<i>In-class writing assignment 3 and discussion: Composition</i>
M	10	31	
W	11	2	
F	11	4	

D M D Assignment

---

- M 11 7 *Gardiner's*, 290-301: Baroque Art and Architecture in Italy.  
In reading consider how does Baroque art and architecture differs from that of the Italian High Renaissance? What impact did the Council of Trent appear to have on the arts and architecture? What innovations in painting and subject matter are associated with Caravaggio? Was the absence of traditional decorum Caravaggio's art intended to be blasphemous? Who is the most prominent exponent of classicism in early 17h century Italy. When reviewing, pay special attention to figures 10-1, 10-3, 10-9, 10-11, 10-12.
- W 11 9
- F 11 11 No class. Veterans Day
- M 11 14
- W 11 16 *Gardiner's*, 301-13: Seventeenth Century Painting in Spain, Flanders, and Holland  
In reading consider what differentiates Dutch from Flemish or Italian patrons. How does Rembrandt's art differ from that of, for example, Bernini? It is often said that Dutch painters of the 17th century were especially interested in using light and light effects to imitate nature and to interpret their subjects. Can you identify examples of art that appear to support this statement? Do artists in other areas of Europe exploit light effects? Examples? When reviewing, pay special attention to figures 10-16, 10-17, 10-23, 10-24, 10-26.
- F 11 18 To prepare for Writing Assignment 4, read James Elkins, "Just Looking" in *The Object Stares Back: On the Nature of Seeing*.
- M 11 21 *Due - Writing Assignment 4: Response to exhibition.*  
*Gardiner's*, 313-19: French Classicism in the 17th Century  
In reading consider sources that were important to the development of the classical style or grand manner of 17th century France. Who founded the Royal Academy of Painting and Sculpture and why? What role did architecture and planning have in projecting royal authority? When reviewing, pay special attention to figures 10-29, 10-32, 10-33.
- W 11 23
- F 11 25 *Gardiner's*, 320-30: Art of the Rococo, Enlightenment, and Feeling  
In reading consider contrasting the rococo and French classical styles. How do artists express naturalism and authenticity? How were aspects of the Enlightenment expressed in the art of the 18th century? When reviewing, pay special attention to figures 11-3, 11-4, 11-6.
- M 11 30 No Class: Thanksgiving Holiday

D M D Assignment

---

W 12 2- *Gardiner's*, 330-339: Neoclassicism

In reading consider identify important characteristics of the Neoclassical style. Why might revolutionary leaders in France have adopted the artistic language of classicism? When reviewing, pay special attention to figures 11-15, 11-16, 11-17, 12-3.

F 12 4

M 12 6 *Gardiner's*, 339-348: Romanticism

In reading consider the philosophical roots of Romanticism?. How are Romantic ideals expressed by artistic style and subject matter. When reviewing, pay special attention to figures 12-6, 12-7, 12-12, 12-25, 12-26.

W 12 9-

F 12 12 *Gardiner's*, 349-353: Realism

In reading consider what Courbet said in describing the task of the artist. According to artists associated with realism, what role does art have in relation to established society? Why was Manet's art considered challenging to established rules and taste? When reviewing, pay special attention to figures 12-17, 12-18.

M 12 14 Review for Exam 2

W 12 21 Exam 2, 9:00

## **University Studies Course Rationale**

### **ARH 125, Renaissance-Modern Art and Its Antecedents**

Existing course description: ARH 125 - Renaissance to Modern Art and its Antecedents . . . surveys painting, sculpture, and architecture from the Renaissance to Impressionism as well as its ancient and medieval antecedents. Students who complete this course will not receive credit for ARH 102.

ARH 125 is required of all students in the visual arts, and it is a course that is routinely expected by the National Association of Schools of Art and Design, the campus's visual arts accreditation body. Students typically take it the first semester of their freshman year, at a time, therefore, when they are still adjusting to the demands of college.

Renaissance-Modern Art and Its Antecedents, is intended to introduce students to the study of art history and provide a basic chronology of important periods in the western European tradition to about 1860 and the chief artistic styles that accompany them. Typically, students entering UMass Dartmouth have had little, if any, prior academic study of art history. The presentation of the course assumes, therefore, no prior knowledge. Students learn to recognize the work of well-known artists and to analyze how art forms express meaning. Additionally, the course introduces students to a consideration of the purposes of works of art and architecture through time, the typical subjects chosen, and the roles of art and the values conveyed by it within various historical cultural settings. The knowledge and skills that students acquire in the course are part of the basis for subsequent courses in art history and they enable a successful student to approach works of art with a structured basis for increasing their understanding of them. Thus, the course is, on the one hand, the approximate equivalent of learning the vocabulary and grammar of a foreign language and, on the other, beginning to situate examples of that language's literature within critical, historical, and cultural contexts.

Owing to the large (60-70) number of students in typical sections, the primary pedagogical practice has usually been lecturing with projected images. Learning about selected works of art and architecture also relies on textbook readings, as is typical of similar courses elsewhere. This notwithstanding, instructors use various methods to increase student interaction: in-class writing and subsequent discussion is one way. Others have been breaking the students into small groups to study problems, voting on questions about an artwork posed by the instructor, asking students to present examples of subjects, formal devices, etc. that they have found online or at the library, having volunteers take the positions of figures in art works, encouraging group study, and clickers.

Many of the goals of articulated in the University Studies curriculum and the experiences required by Cluster 3B have been part of the course for some time. The faculty, therefore, believes that addressing university studies goals will not be difficult and that the course will be enhanced by incorporating them.

### Writing Assignment Rubric (out of 100)

	<b>Emerging 1</b>	<b>Emerging 2</b>	<b>Proficient</b>	<b>Above Average</b>	<b>Outstanding</b>
<b>Description of Formal Elements</b>	The emerging 1 paper either simply names the formal element without elaboration or misidentifies it.	The emerging 2 paper identifies one or more instances of the formal element in question. However, there is little in the way of describing the qualities of this formal element and/or the description itself lacks precision.	The proficient paper addresses the main instances of the formal element in question. These examples are described with some insight and coherence.	The above average paper describes the use of the formal element in question. Multiple examples are utilized and descriptions are thorough and coherent.	The outstanding paper thoroughly describes the use of the formal element in question. Multiple examples are utilized and descriptions are precise and methodical. It is clear that the writer has spent a significant amount of time analyzing the form of the work.
	<b>20</b>	<b>25</b>	<b>30</b>	<b>35</b>	<b>40</b>
<b>Analysis of Formal Elements</b>	The emerging 2 paper makes only superficial connections (if any) between the formal elements identified above and the larger experience of the work. These connections presented are overly simplistic and lack analysis.	The emerging 2 paper makes only superficial connections between the formal elements identified above and the larger effect of the work. The connections presented turn upon broad generalizations which lack focus and supporting evidence.	The proficient paper draws larger conclusions from the formal elements identified above. These elements are considered in terms of their effect on the viewer.	The above average paper builds an analysis upon the above description. The formal elements identified are described in terms of their effect on the viewer. These observations are organized according to some larger intent or purpose.	The outstanding paper uses the above description to build a persuasive analysis. The author makes connections between formal elements, subject matter and overall experience of the work.
	<b>20</b>	<b>25</b>	<b>30</b>	<b>35</b>	<b>40</b>

<b>Structure</b>	The emerging 1 paper does not utilize transitions. There is little to no focus of individual paragraphs. Overall, the paper suggests poor planning.	The emerging 2 paper features a simplistic structure and tends to narrate or merely summarize. The work wanders from one topic to another and, overall, features loose organization.	The proficient paper features some awkward transitions and some weakly unified or undeveloped paragraphs. The arrangement may not appear entirely natural and/or may contain extraneous information. However, there is a larger structure that holds the paper together.	The above average paper features distinct units of thought in paragraphs controlled by detailed topic sentences. There are clear transitions between paragraphs and paragraphs are themselves also internally cohesive.	The outstanding paper features distinct units of thought in paragraphs controlled by specific and detailed topic sentences. There are clear transitions between paragraphs and paragraphs are also internally cohesive. Every aspect of the paper seems to contribute to proving its larger argument.
	<b>5</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Grammar</b>	The emerging 1 paper contains numerous grammatical errors and stylistic problems which seriously distract from the argument.	The emerging 2 paper contains major grammatical or proofreading errors (subject-verb agreement; sentence fragments). The language is marred by clichés, colloquialisms, repeated words and so on. Overall, the text appears to not have been adequately proofread.	The proficient paper features some awkward sentences, imprecise use of words or over-reliance on passive voice. There are one or two major grammatical errors (subject-verb agreement, comma splice, etc.). Nonetheless, these errors do not seriously detract from the paper's larger message.	The above average paper features some mechanical difficulties or stylistic problems. There are occasional problematic word choices or awkward syntax errors or a few spelling or punctuation errors or cliché. Overall, however, the text is clear and coherent.	The outstanding paper uses sophisticated sentences effectively. It chooses words aptly and observes conventions of written English and manuscript format.
	<b>5</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>

### Examination Grading Rubric (out of 100)

<b>Analysis of Cultural and Historical Context</b>	The emerging 1 examination makes passing reference to the larger historical context, but does not go into detail. There is little to no discussion of the relationship between this context and the work in question.	The emerging 2 examination mentions the larger period of the work, but fails to make meaningful connections between this period and the work. Some features of both are discussed. However, these connection need more information in order to become clear.	The proficient examination addresses the larger historical context of the work. The main features of the style are mentioned and related to the work in question.	The above average examination discusses the individual work in terms of its larger historical context. The main features of periods are mentioned and there is a discussion of the specific ways in which the work conforms with or contradicts its larger period.	The outstanding examination connects the individual works to a larger historical context. This is accomplished by drawing comparisons to works seen in class and weighing the works against larger features of the style and period. This presentation also includes references to relevant historical events that may have influenced the work. Overall, the presentation presents a rich historical context for the work.
	<b>50</b>	<b>65</b>	<b>70</b>	<b>75</b>	<b>80</b>
<b>Historical data (name, date, and place of origin)</b>	The emerging 1 examination correctly identifies less than half of the required date regarding the name, date and place of origin for the given works.	The emerging 2 examination correctly identifies only half of the required date regarding the name, date and place of origin for the given works.	With two exceptions, the proficient examination correctly identifies the name, date and place of origin for the given works.	With only one exception, the above average examination correctly identifies the name, date and place of origin for the given works.	The outstanding examination correctly identifies the name, date and place of origin for the given works.
	<b>10</b>	<b>12.5</b>	<b>15</b>	<b>17.5</b>	<b>20</b>